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and passages opening out of them, where light is abundant, the whole should be drawn together by keeping all details of much one depth or tone of color, and the colors themselves limited in number. Soft reds or tapestry wall papers, with dark oak woodwork, or the same of a dull red to harmonize with the paper—oak or black handrail; and some relief may be obtained by having any plaster dressings round archways, doors and mouldings, or stringing courses, of a light cream color.

The ceiling should be light; if panelled with mouldings it is a great improvement.

When there are many doors, it would be effective if they were connected together by a high dado, either panelled wood or a dado-moulding only, and the wall forming the dado treated as the rest of the woodwork.

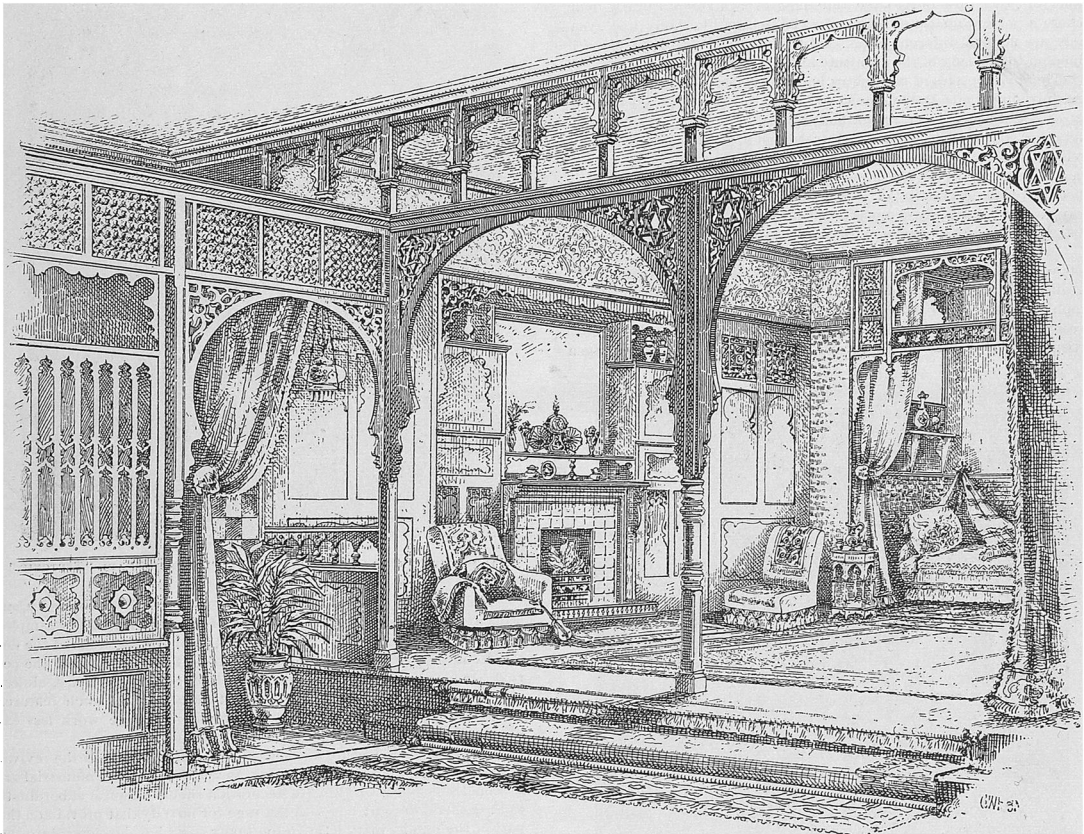
In dark halls a yellow paper would assist in giving light, and the woodwork and the cornice may be either dark oak or enamelled nearly

Too much attention cannot be paid to apparently trifling details—such as lighting up a dark corner with, for instance, a bust, a figure, or a light porcelain vase, or the judicious prominence being given to some particular piece of furniture, or the placing of a picture on an easel in front of some piece of drapery. In fact, let the decorator do his work ever so well, the general good effect may be lost, to a large extent, by want of taste and purpose in the disposal of the furniture by those who come after him.

(TO BE CONTINUED).

DECORATIVE NOTE.

IN selecting furnishings the greater number of us have to take for granted whatever we are told. The representative



"THE MOORISH STYLE IS ONE EMINENTLY ADAPTED FOR HALLS."

white. This, with an ebonized handrail and light cream-colored margins to stairs, is very effective.

The floor, where possible, should be either of polished oak or parquetry. Turkey carpet with the old colorings, or others of similar character, are the best. A seat with a rug-chest should not be omitted in the lobby to front entrance. Every large hall should have a cloak-room or a lavatory opening out of it. The Moorish style is one eminently adapted for halls, and our illustrations show a hall treated in this style, the architectural outlines of the style softening the hardness of the woodwork.

It is seldom but a curtain of some kind can be introduced; and it is always of the greatest assistance in softening the otherwise hard lines of the architectural details. Anything, in fact, that will soften outlines and give a few shadows may and should be introduced, such as palms, ferns, or even porcelain jars, with a few dried grasses or reeds. In a large hall a screen near the fireplace is almost a necessity.

of the establishment which we happen to patronize may by chance be a man of taste. But this is rare; for a man of taste is by no means the best salesman, and ability to sell is the chief qualification to consider from a business point. A salesman with taste will push best chiefly the goods which he can consciously recommend; and these, in the large majority of the show-rooms of the present day, would offer an exceedingly limited scope for his abilities. This state of things is hardly to be wondered at when we consider that the principal object of very many is to get the greatest display for the smallest possible outlay, irrespective of permanent beauty or of sound construction. Indeed, were the shops filled with the most choicely chosen stocks, they would not be appreciated by the majority of purchasers. For most of us, whether we possess taste or not, it would be much better to have what we fancy, rather than, as is frequently done, to take the advice of someone who *ought* to know more than we do, but who does not.